

ning early in September and lasting for three weeks. Among those chosen for the principal parts are Helen Edmund, Joseph C. Miron, W. P. Carleton, Tom Daniel, Clarence Harvey, William E. Philip and others. There will also be a collection of show girls. "Winnipeg" in its original dress was called "Miss Walker of Willamalo," and was prepared for the stage by Paulson and Jakobowski. It has been Americanized for Miss Edwards' use by Fred Ranken, and the score has been touched up by Gustave Kerker.

Early Engagements for "Her Own Way."

An example of Clyde Fitch's thoroughness in securing an adequate production of his plays is the fact that all the actors who are to support Maxine Elliott in "Her Own Way" were selected and engaged a year ago for the coming season. This was before Mr. Fitch had touched pen to paper on the play proper. He had drafted a scenario for Miss Elliott and Mr. Dillingham, and when it was accepted he described to the manager each character that would be involved and nominated the actor or actress who could play it best. It was then comparatively easy, so far in advance, to secure the people wanted.

Five Lady Macbeths.

No fewer than five Lady Macbeths threaten to walk in their sleep this season. Mrs. Leslie Carter is at work on her production of Shakespeare's tragedy, Mrs. Fiske is seriously considering one, Mary Shaw is awaiting an opportunity, Nance O'Neill has hers already rehearsed, and Mrs. Patrick Campbell announced one some time ago.

Is "13" Unlucky?

Some players find a superstitious charm instead of Jonah in thirteen. Bertha Galland has thirteen letters in her name, and so has the title of her new play, "Dorothy Vernon." There are thirteen letters in "Polly Primrose" in which Adelaide Thurston stars this season. Mansfield is to present "Ivan, the Terrible," and also "Old Heidelberg." The latter has thirteen letters.

Margaret Anglin's Rise.

Margaret Anglin's debut as a star with Henry Miller the other night was an important event in theatrical history. Miss Anglin's rise to her present position is an example of what any woman in America who is endowed fortunately with an artistic temperament, histrionic ability and brains enough to take advantage of her opportunities, can attain.

Leavitt James for "The Jockey."

Leavitt James, brother of Millie James, the "Little Princess" and son of Louis James, has been engaged by C. B. Dillingham for the Frank Daniels Opera Company that is now rehearsing "The Jockey." Mr. James is not as petite as his sister nor as heroic in build as his father. In deciding where he should devote his share of the family talent between the extremes of "Sara Crewe" and "Virginia" he chose musical comedy.

George Cohan Outclassed.

Several years ago George Cohan, of the Four Cohans, was amused when he went into an east side restaurant in New York, and heard the waiter give such orders to the cook as "ham and—," "skinkers and cow," etc.

"Watch me feast that waiter with an order which I believe he won't abbreviate," remarked Cohan, at length, as the waiter approached. Then he said: "Give us poached eggs on toast for two, with the yolks broken."

But the waiter, who was equal to the emergency, walked to the end of the room and yelled: "Adam and Eve on a raft. Wreck 'em."

Mr. Cohan faltered.

Joseph Jefferson Will Continue to Act.

Joseph Jefferson in closing his last season said: "I feel just as well as I ever did, and hope to go right on playing many years. I have been reading my own obituary in the daily papers recently, and I get a little fun out of it. It was reported that I had been carried upstairs in my hotel. So I had, but always in an elevator."

Arbitration for Actors.

Suggestions for Settling Disputes With Managers.

The recent suit of an actor named Dobson against Forbes Robertson, which occasioned much hilarity in court, moves "The Stage" to a discussion of an "arbitration board" for actors and managers.

"It seemed to us," contends the writer, "reviewing the case as far as permissible, one more warning against taking disputes into court and one more argument in favor of decision by arbitration within the profession. Here, in the now familiar way, were theatrical usages misunderstood; here were the parties and their witnesses made the butts for cheap jokes—here, in short, were all the characteristics that appear to mark out the law experiences of actors and managers with a vexatiousness far exceeding the sufficient portion of the ordinary litigant. These experiences, long drawn out, disagreeable, costly, and often abortive or unjust, are not in the least in accord with the nature of the profession, which leans to a large amount of give-and-take camaraderie in business relationships. Differences, unfortunately, there must be.

paper can hold them—of legally drawn agreements the number is few indeed. "With these things lacking, custom is relied upon to an unusual extent to preserve an understanding while actor and manager are together and to settle matters when they fall apart. That the courts when they are appealed to should be puzzled at much that is not before them, and much that they hear is not surprising. But that there is no reason for going to the courts, it ought to be the obvious reason—so long as any other resource is left—for stopping away.

"Arbitration can generally be secured for the asking, especially now that the stage has in existence representative societies for its different branches. The advantages of arbitration must be plain to all but the blindly litigious. The cost is nominal; the procedure is prompt, and the issues are determined by persons who cannot only understand them in their detail but can bring to their consideration a general knowledge of theatrical usage. By arbitration of this sort a dispute can be decided in a few days, whereas a lawsuit goes on preparing itself tortuously and expensively, month after month—for what? Too often for the bland display of ignorance by the judge, for the devices and amenities of counsel, for the vagaries of the jury—to say nothing of the general sense of amusement and sportiveness that a stage case calls up in court.

"The Actors' Association has done valuable pioneer work in this respect; and, at the present moment, it is joining the Touring Managers' Association in an effort to set up a joint standing board. The rough idea, we believe, is of a large board, equally composed of members of either association. From this board, say, two actor members and two manager members might be drawn for each arbitration case, with a fifth member, chosen as chairman, alternately from the board members of the two associations."

Broadway Theatrical News.

Many New Theaters and Many New Plays.

New York, Aug. 19, 1903. The Metropolitan Theater opened for the season last Saturday night, when Manager Fred Niblo produced a new melodrama called "The Winning Hand," of which James W. Harkins, Jr., is the author. The scenes of the piece are laid in this city. The play is intensely interesting, and in several of its episodes highly sensational. The story appeals strongly to an audience, and while there is much pathos in some of the incidents, there is plenty of good comedy always at hand to stem the tide of sobriety. The cast is a strong one, and is headed by Maud Edna Hall and Carlton Macy. The Garrick and the Fourteenth Street Theaters opened Monday night. At the former "Vivian's Pappas" was made known with John C. Rice and Thomas A. Wise as the stars. Hattie Williams, as the chorus girl, scored heavily, as did Messrs. Rice and Wise. There was a lively time Monday night at Manager Rosenquest's Fourteenth Street Theater, where Nat M. Willis presented "A Son of Rest." There were twenty musical numbers, nearly all of which were encored two or three times. Mr. Willis, as Hunting Grubb, made a distinct success. There is a supporting company of fifty or sixty people.

Olcott's New Play.

This season Manager Augustus Pitou presents Chauncey Olcott in "Terance," a dramatization by Mrs. Edmund Nash Morgan of Mrs. B. M. Croker's novel, and edited by Eugene Presbrey, who is now directing the rehearsals at the Majestic Theater. The production promises to surpass any of his previous efforts for his star. Terance, which will be impersonated by Mr. Olcott, is a young Irishman of birth who for purposes of his own is engaged in driving the mail coach between Shule and Ballybay, where a number of fashionable people are stopping at an inn, the "Fish and Fly." In the final act the identity of Terance is established as the last of the Desmonds. He secures the estates and in the end wins the girl of his choice. Mr. Olcott's tour begins August 27 in St. Paul. John C. Fisher is making preparations for the production of "The Princess of Kensington," which opens the season at the Broadway Theater on August 31. He promises an entirely new crop of show girls.

"W. and K.'s" Extensive Plans.

At the studio of Wagenhals & Kempner, in Orange, N. J., rehearsals are going on of "Alexander the Great," the historical drama in which Louis James and Frederick Warde are to star this season. One scene shows an army encamped among the mountain peaks. It is a gigantic picture and ends with the most realistic thunder storm that I have ever seen. The electrical effects are startling. Fifty people, including a strong supporting cast, will be used in the production. Messrs. James and Warde open their season August 31, in the West, appearing in Chicago for an extended engagement. There is a rumor that Blanche Walsh will this season appear in a Shakespearean role.

The experiment will not be tried until after her next engagement in this city, which is announced for February next. Until then Miss Walsh will continue in Tolstoy's "Resurrection." It is more than likely that during her New York engagement she will be seen in a new emotional drama, Fred Niblo, the manager of the Four Cohans, "The Governor's Son" company, and "The Winning Hand" company, will build a theater in this city within the next twelve months. He has purchased several plots of ground near the fashionable center at the Fifth Avenue entrance to Central Park. The new house will be large and costly, and will be called "The New Niblo's Garden." The interior, of marble and bronze, is to be modeled after the famous old Niblo's Garden on lower Broadway. Mr. Niblo is a descendant of William Niblo, who built that playhouse many years ago, and in which Edwin Forrest, Charlotte Cushman, Edwin Booth, Joseph Jefferson, and many other stars played engagements. The new Niblo's Garden will seat 2,260 people. Among the new stars announced for next

season is Rebecca Warren, for several years in E. H. Sothern's company. Her manager, Mr. Burt, has secured from Harrison Grey Fiske the rights to "Tess of the d'Urbervilles," with all the original scenery and costumes. Her season begins August 31.

Many Plays Rehearsing.

The Madison Square Theater starts operations August 24, when Mr. and Mrs. Edwin Milton Royle will appear in Mr. Royle's newest comedy, "My Wife's Husband." The piece is now in rehearsal, and it is said that the chances for its success are favorable.

At the Manhattan Theater Mrs. Fiske begins rehearsals at 7:30 each morning. The Criterion stage is used in the morning by Julia Marlowe and in the afternoon by Frank Daniels and his company, who are rehearsing "The Jockey."

The Princess Theater is given up entirely to the musical productions of the Shubert brothers—in fact, the stage of every playhouse and every hall in town is being used for rehearsals. It is hard work for the actors, but they seem to like it.

Mrs. Langtry and her company are due from London this week.

James K. Hackett is rehearsing his new play, "John Erminie."

The American Theater opens as a house of productions Saturday, August 23, with Theodore Kremer's latest thriller, "The Evil That Men Do."

McKee Rankin is in town arranging for the coming of Nance O'Neill to the Herald Square Theater.

NANCY SYKES.

London Critics on "Em'ly."

Warren & Landeck's Dramatization of "David Copperfield."

There seems to be general approval among the London critics of the dramatization of "David Copperfield" under the title of "Em'ly," which was produced a fortnight ago at the Adelphi Theater. One says: "It would, of course, be shockingly revolutionary and contrary to the great traditions of the house if a piece presented at the Adelphi was not embellished pretty lavishly with appeals to the emotions of a vigorous and unequivocal nature. In this respect 'Em'ly' keeps strictly to tradition. But none the less, although set tableaux, garrulous pathos, and all the other resources of gallery play are candidly laid under contribution, there is a sound basis of genuinely capable writing and acting."

"The first act went heavily, but as its lack of crispness did not seem to be wholly due to the adapter's difficulties in getting the two separate threads of the plot well under way, an improvement may be looked for in future performances. It would be an undeniable improvement if Uriah Heep could always learn to remember whom he is addressing by name, and if sundry members of the company could get out of the overshadowing influence of the novel and render of the parts at present adapted for them. But taken all in all, 'Em'ly,' as played by the present company, is a piece which has plenty of merit, and attractiveness, and is quite deserving of the holiday popularity which seems assured to it, to judge by its first reception from a well-filled and enthusiastic house."

Another says: "In constructing their new version of the old story, T. Gildon Warren and Ben Landeck have followed the easy method of dividing each act into two scenes, each of which boasts its own particular set of characters. The device possesses, at any rate, the merit of simplicity, albeit it cannot be said to make for unity of purpose. Certain it is that without some previous knowledge of the story it would be no easy matter to come to a clear understanding of much that takes place in view of the audience. Here, however, the adapters of so well-known a novel have a very decided advantage, for although on Saturday night one gentleman in the stalls was audibly and much to the discomfort of his neighbors, instructed in the intricacies of the plot by his companion, his case was, we take it, exceptional and wholly apart."

"Nevertheless, it is to be regretted that Messrs. Warren and Landeck had not labored to give to their piece a more apparent air of uniformity and consistency. The comic scenes are, in particular, undeniably disjointed, although their effect will probably be greater when they are handled more spiritedly and firmly by the performers. And even in the more serious moments of the play events are constantly happening for which no adequate explanation can be discovered in its earlier portions. Saturday's audience, notwithstanding, took very kindly to the new piece, receiving both it and its interpreters with every indication of satisfaction. So profoundly human, so powerfully emotional is the tale imagined by Dickens that, whatever the medium, its appeal is assured of success. To it we come again and again, with an ever-increasing sense of pleasure. And if at the Adelphi some expected incident, some desired detail, be missing, imagination quickly repairs the omission."

Titles of Plays.

Sometimes They Make or Mar the Production.

The title of a new play is always considered a matter of serious importance by authors and managers. Many believe that a catchy title exercises a material influence on the success of a new play, but the best judgment of the business end of the theatrical profession is that the title of a play is very much like a trade-mark—it becomes exceedingly popular when the goods it represents win the public favor. Viewed from a dramatic and literary standpoint, however, it may be concluded as the result of wide human experience that an ordinary title—that is, one without any special significance in itself—of a good play or a good book will be remembered much longer than a very impressive and significant title which lacks the support of meritorious work.

The subject of titles viewed in its best sense and apart from its mere effect in advertisements on placards and posters, and regarded solely from a high

literary standpoint, is a subject of very keen interest. A title may be impressive through its brevity, epigrammatic force or humor, yet it is scarcely likely to affect one's judgment as to the merit of what it represents. It is far better to have the play emphasize the aptness of the title than to rely on the mere title as an important consideration of the play's value.

Among recent dramatists there is scarcely any one who has developed happily taste and judgment than the young English dramatist, H. V. Esmond. The pretty love story of his bright comedy—the movement of which occurs in the open air—very happily named, "One Summer's Day." "When We Were Twenty-One" emphasizes the pleasant memories of younger days among a trinity of friends. "The Wilderness" epitomizes the shams and shallowness of the unpleasant side of society life. The title of his latest play, "Fools of Nature," which he has written for Miss Julia Marlowe, at once conveys a thought. It is a title which might be termed universal, and intimates any one of innumerable life stories which might happily be placed under this caption.

Among America dramatists it can safely be stated that none has shown more ingenuity in the selection of titles than Clyde Fitch. Mr. Fitch has the happy faculty of making his title suit the play and the play suit the title. His plays are so familiar to American theatergoers that a mere reference to a number of them is sufficient to establish this fact. There are "The Stubbards of Geraldine," "The Girl With the Green Eyes," "The Moth and the Flame," "The Climbers," "Captain Jinks of the Horse Marines," and others equally pertinent. He appears to be equally successful in the selection of the title for his most recent play, "Her Own Way," in which Miss Maxine Elliott will appear. Its fitness so far as the play is concerned will not be absolutely known until the play is produced, early next month, but at the very outset it happily suggests the thought that it is Miss Elliott's first season as a single fixed star in a company in which she will have "her own way" unhampered by any other dominant personal factor in the cast.

Tournament at Marshall Hall

Nineteenth Annual Entertainment at Marshall Hall Wednesday.

The nineteenth annual tournament and dress ball will take place at Marshall Hall Wednesday, August 26. One day in every year Marshall Hall is transformed into a scene of medieval splendor, and following the custom of the knights of the days of chivalry, young men from Maryland and Virginia tilt in a tournament for the honor of crowning the queen of love and beauty.

This year the entertainment promises to surpass anything of the kind previously given. More knights will compete, more valuable prizes will be offered, and a more elaborate scale of entertainment will be presented. The tilting will commence promptly at noon. The officers of the day will be chief marshal, J. Carlisle Wilmer; herald, J. B. O'Shaughnessy; aides, H. Holland Hawkins, Guy Stonestreet, J. Wirt Wilmer, and R. Edelen Hamilton; official timekeeper, A. J. Beyer; judges, R. Lee Tippet, T. M. Underwood, George W. Ferguson, and William A. Thompson; orator of the day, Charles I. Simms, of Virginia; orator of the evening, Capt. William H. G. Simmons, of Washington, D. C.; committee of arrangements, H. Marshall Thomas, Benjamin Tubman, and Emil Kuhlback.

Steamer Charles Macalester will leave Seventh Street wharf at 10 a. m., 2:30 and 6:30 p. m., returning leave the Hall at 12:45, 4:45, 8 and 11 p. m.

The Naughty Knotty Knot.

Oh a naughty knotty knot. In a lady's shoestring knot. Just the very place it ought. Not to be, and so it wrought. Lots of trouble, and it brought. Tears of anger to her pretty eyes, I wot, Though she desperately bethought her (Like a typical Eve's daughter) Of the household tool that's e'er been Woman's friend, i. e., the hairpin, And therewith attacked the knot, It but drew itself more taut. Who will say that it was not A naughty knotty knot?

—Patsy Burke in Indianapolis News.

EXCURSIONS.

SPEND TODAY AT CHESAPEAKE BEACH
Mammoth Boardwalk, lined with Amusements. Delightful Salt-water Bathing, Fishing, Sailing, Crabbing.
HALEY'S BAND.
ONLY 50 CENTS ROUND TRIP.
See Enlarged Schedule under Railroad Time Tables.

ST. MARY'S CHURCH EXCURSION

OF ALEXANDRIA, VA., UNDER THE AUSPICES OF THE YOUNG MEN'S SOCIETY LYCEUM, TO

RIVER VIEW

Monday, August 24th 1903

The steamer Samuel J. Pentz will leave Washington at 10 a. m., 1:45 and 6:45 p. m. Leave Reed's wharf, Alexandria, at 10:30 a. m., 2:15 and 7:15 p. m.

Tickets—Gentleman or gentleman and lady, 50c; lady, 25c; child, 15c.

GRAND EXCURSION BY THE Knights of Columbus

TO RIVER VIEW, TUESDAY, AUGUST 25. Athletic events, open to all amateurs. Hand-some prizes. Special stage program. Tickets, 25 cents. Boats at 10:15 a. m., 2:15 and 6:45 p. m.

COLONIAL BEACH

WASHINGTON'S ATLANTIC CITY. STEAMER T. V. ARROWSMITH From River View Wharf, foot 7th st., every Tuesday, Wednesday, Thursday, Friday, and Sunday at 8:45 a. m.; home again about 11 p. m. TICKETS, GOOD DAY OF LEISURE—50 CENTS. Adults, 25c; children, 15c.

SPECIAL SATURDAY EVENING TRIPS. STEAMER HARRY RANDALL For COLONIAL BEACH and COLTON'S WHARF from River View Wharf, foot 7th st., at 8:45 p. m.; home again 11 p. m. Sunday, 9:30 a. m.; Colonial Beach, 9c; Colton's, 5c.

Marshall Hall.

Sir Charles Macalester leaves at 10 a. m., 2:30 and 6:30 p. m. Indian Head trips every evening except Sunday at 6:30 p. m. Sundays, 11 a. m., 2:30 and 6:30 p. m. FARE, ROUND TRIP.....25 CENTS.

MUSICAL NOTES AND GOSSIP

Mrs. DeYo To Sing This Morning at Calvary.

Mrs. Helen Donohue DeYo will sing this morning at Calvary Baptist Church. Mrs. DeYo sang at Calvary last Sunday at both services, a solo in the morning and a duet with Miss Rosalie Holberg at the evening service. Her work was highly complimented by the attendants at the services, and a request was made that she should be invited to sing again today.

Success of "Your Summer Girl."

Will T. Pierson, Jr., the young Washington composer, is spending his summer at Brookline, Me. Mr. Pierson's latest composition, "Your Summer Girl," is counted among the successful popular songs in New York, where it is being sung in "The Runaways" by Lottie Medley. Mr. Pierson is at work on several compositions, and his friends may expect to hear of other successes in the near future.

New Bass for Quartet at St. Aloysius.

The position of bass soloist at St. Aloysius' Church is open, and several well-known singers are now being considered for the place. This is the season of the year when the local music world becomes most interested in the personnel of the different choirs for changes are inevitably made between August 15 and September 1. John Finnegan has been engaged to succeed Charles Meyers as tenor soloist at St. Aloysius' and when a new bass is selected the quartet for the coming year will be complete.

Singers Engaged for Concert Tours.

Some of the distinguished artists secured by London Charlton for an American tour are Charles Tree, the English baritone; Madame Shotwell-Piper, the dramatic soprano, and Vernon d'Arnalte, baritone.

Gadski at the Metropolitan.

Hofrich Corried has contracted with Madame Gadski to appear as Brunhilde as well as other roles.

Edward Lloyd's Retirement.

Edward Lloyd, the English tenor, announces his permanent retirement. He has had a long and successful career.

Twenty Harpists in Concert.

The first concert by the twenty Italian harpists that Manager Ted Marks is bringing to this country is booked for Carnegie Hall, New York, November 16.

Nordica With Duss.

The only soloist now announced for the fall tour of the Duss Orchestra is Madame Nordica.

Calve Ill in London.

Madame Calve is reported seriously ill of heart trouble in London.

Engagement of American Girl Announced.

Announcement of the engagement of Timotheus Adamowski, the violinist, and Gertrude L. Pancoast, a Philadelphia young woman, comes from Carlisle, Bohemia.

New Opera by Siegfried Wagner.

A new opera, entitled "Kobold," has been completed by Siegfried Wagner.

Robert Grau Guest of Patti.

Robert Grau has sailed for Europe. He will visit Madame Patti at Craigynos, to complete the details of the Patti tour.

New York Symphony Society Revived.

The old New York Symphony Society, founded by Dr. Leopold Damrosch, has been revived and reorganized under the name of the New York Symphony Orchestra, with Walter Damrosch conductor, and Daniel Frohman president. The season will open in Pittsburgh on October 12.

AMUSEMENTS.

Nineteenth Annual

Tournament and Dress Ball

Marshall Hall

WEDNESDAY, AUGUST 26, 1903.

STEAMER CHARLES MACALESTER

Leaves 7th st. wharf 10 a. m., 2:30 and 6:30 p. m. Leaves Marshall Hall 12:45, 4:45, 8, and 11 p. m.

Tilting commences promptly at noon. Music by Prof. Schroeder's Band.

ROUND TRIP.....25c

IRISH WEEK

CAED MILE FAITH. CABIN JOHN BRIDGE.

Special Irish Musical Program. Ground illumination and 1,000 amusements. The crowds are going to Cabin John.

AFTERNOONS AT 2:15. EVENINGS AT 8:15

KERNAN'S

MATINEE DAILY

Week Commencing Tomorrow Matinee

KENTUCKY BELLES

NEW IN ITS ENTIRETY.

"BEAUTIFUL, BEWITCHING WOMEN," Gorgeous Gowns of Golden Lace.

"A LIFETIME IN ONE NIGHT."

IF YOU MISS IT, YOU'LL REGRET IT.

Next Week—THE CHERRY BLOSSOMS

Viols Undervalued.

The newspapers are constantly talking about \$5,000 and \$10,000 Italian violins. At a recent auction sale of the collection of a well-known fancier in London the highest price was paid for a Stradivarius, which was knocked down at \$2,200. A genuine Guarnerius fetched only \$330, while a Vuillaume went for \$150. Speaking of violins, a teacher in Munich named Ette is said to have patented a new model of a violin which will not only facilitate playing, but will offer composers a chance for new effects.

Rebuilding of the Berlin Opera.

The Berlin Opera House is to be rebuilt. Erected in 1741 in imitation of the Parthenon at Athens, it was rebuilt in 1845 after it had been destroyed by a fire. At its present venerable age it is entirely behind the times in regard to scenic effects and stage mechanism, notwithstanding the repairs and improvements made in 1895 by order of the Kaiser.

Fifty Years a Conductor.

August Labitzky, conductor of the Kurkapelle at Carlsbad, has been pensioned, after holding the post for half a century. He is a son of the famous dance composer, Joseph Labitzky, who founded the Carlsbad Orchestra in 1831.

Death of Dan Godfrey.

One of the most popular composers of dance music at the time when our mothers were young was Dan Godfrey, whose death was recently announced. He had not been much before the London public of late years. The swing of one of his waltzes so caught the ear of Bessie that the latter unconsciously quoted it in the finale of his "Pearl Fishers." Godfrey was many years bandmaster of the Grenadier Guards.

AMUSEMENTS.

WASHINGTON'S HANDSOMEST PLAYHOUSE.

THE LADIES' CLUB THEATER

LAFAYETTE

OPERA HOUSE

Absolutely Fireproof

Elevator to Balcony and Dress Circle

LAFAYETTE AMUSEMENT CO., Proprietors

E. D. STAIR, President

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Box Office Open 3:30 a. m.

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WEEK STARTING MONDAY, AUGUST 24

KIRKE LA SHELLE & MELVILLE B. RAYMOND

PRESENT

AMERICA'S GREATEST PLAY

By Augustus Thomas,

A-R-I-Z-O-N-A